

ISLINGTON CHORAL SOCIETY

England & Wales · Charity number 1068263

Details

Status Registered

Legal form Other

Registered 2013-07-05

Register [View on the Charity Commission register](#)

Contact

Address 54 Harcombe Road
London
N16 0SA

Phone 07952192403

Website www.islingtonchoralsociety.co.uk

Activities

Objects: TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC AND IN PARTICULAR OF CHORAL MUSIC BY THE PRESENTATION OF CONCERTS AND RECITALS, THE HOLDING OF WORKSHOPS AND BY SUCH OTHER ACTIVITIES AS THE COMMITTEE (AS HEREINAFTER CONSTITUTED) MAY FROM TIME TO TIME DETERMINE.

Activities: COMMUNITY BASED NON-AUDITIONED CHORAL SOCIETY, REHEARSING AND PRESENTING CONCERTS IN LOCAL VENUES, COMMISSIONING NEW MUSICAL WORKS, PROVIDING OPPORTUNITIES TO LEARN AND IMPROVE SINGING, OTHER MUSIC-RELATED SOCIAL AND ARTISTIC SERVICES FOR MEMBERS AND NON-MEMBERS

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Islington

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£88,188	£69,280	-	-
2024-07-31	£77,536	£113,360	-	-
2023-07-31	£61,183	£47,822	-	-
2022-07-31	£48,739	£39,985	-	-
2021-07-31	£1,635	£9,120	-	-

Trustees

Name	Role	Appointed
Kim Randall	Chair	2024-02-20
CATHERINE STEPHANIE CROWTHER		2026-03-03
Ruth Pyatt		2023-05-04

ISLINGTON CHORAL SOCIETY

England & Wales - Charity number 1068263

Accounts

Islington Choral Society, Trustees' Annual Report and Accounts for Year ending 31 July 25

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Trustees' Annual Report and Accounts

Islington Choral Society (ICS) was established over 50 years ago and is a popular non-auditioned community choir. Our constitution sets out our objectives as follows: to promote, improve, develop and maintain public education in and appreciation of the art and science of music and in particular of choral music by the presentation of concerts and recitals, the holding of workshops and by such other activities.

The running of the choir depends on the commitment of our enthusiastic volunteers. Governance is overseen by three Trustees, and all the organisation is managed by a dedicated group of committee members that are elected by our members.

Please see the report delivered to the Annual General Meeting held on 3 Mar 2026 by our dynamic and hardworking Chair, Kim Randall, to read about the achievements and exciting concerts held in the busy and successful year ending 31 July 2025.

The Financial accounts are diligently managed on a payments and receipts basis by our Treasurer, Vanessa Hall-Smith, see below. Despite challenging conditions and rising costs over the reporting period, we have maintained reserves to be carried forward into the next Financial Year. The reserves are reviewed by the Trustees on a term-by-term basis, ensuring we can meet any commitments and continue our operations.

More information about our activities and contact details can be found on our website, islingtonchoralsociety.co.uk.

Ruth Pyatt, Islington Choral Society, Trustee and Secretary

1. Introduction

Good evening, everyone, and welcome to our Annual General Meeting for the year ending in July 2025, our 52nd. It's brilliant to see so many members here, firstly to ensure that we're quorate – and do make sure you've signed the attendance list so that we can make sure of that - but more importantly as it reflects the commitment so many have to the Society. Now, firstly, before we come on to transacting the business side of the AGM it's worth first remembering all our achievements during the year.

2. Musical Directors

Our Director of Music, Michael Waldron, having returned from Trinity at the start of 2024, continued in post throughout 2024-25 and I'm delighted to record is very much leading ICS onwards.

In 2024-25 we had considerably more volatility with our Assistant Musical Directors: we started the year with Ben Markovic, but he sadly left in December 2024 due to an unmanageable clash with his studies at the Royal Academy. To our relief, in January 2025 Laurence Williams miraculously agreed to return once again as Acting Assistant Musical Director, leaving finally once more in the following March to take up the post of Director of Music at St Paul's Cathedral in London, Ontario.

During the summer term of 2025 Michael organised a sequence of very capable deputising accompanists, and over the summer break several of these were interviewed, along with an external applicant. The appointment of John Cuthbert as our new Assistant Musical Director, was enthusiastically greeted, not least because he combines his accompanist skills with a fantastic tenor voice. John started in the AMD role in September 2025.

3. Concerts

Our first concert of 2024-25 was in November 2024, when we returned to the much-loved St Andrew Holborn for a performance of Haydn's *The Creation* with the Westminster Philharmonic Orchestra. It was not exactly a Christmas concert given the November date, but the optimism and sheer fun of Haydn's music framed within the neatly cropped story felt properly festive. Our soloists were Ellie Laugharne, Oliver Johnston, and – of course - Laurence Williams.

Our spring concert was really ambitious: a performance of Elgar's rarely-performed oratorio *The Kingdom* at Sinfonia Smith Square – the rebadged St John's Smith Square - again with the Westminster Philharmonic Orchestra. It's a magnificent venue to sing in, and we mustered our biggest-ever choir of almost 120 singers, plus brilliant soloists Claire Rutter, Katie Bray, Sam Furness and Patrick Keeffe. It was an astonishing work to sing, and we were delighted that our audience included a representative of the Elgar Society, for whose generous sponsorship of the evening we are most grateful.

We returned to the grandeur of Smith Square in the summer for a completely contrasting evening: Gilbert and Sullivan's *HMS Pinafore*, this time with our good friends of the Hertfordshire Chamber Orchestra. A brilliant line-up of soloists was led by the hugely charismatic Simon Butteriss and included two of our Choral Scholars [of whom more later], Meg and Luke. Great fun was had by all in this finale to our 2024-25 season.

4. Committee

I'm very fortunate to have had the support of a really talented and stalwart committee throughout the year. Our Secretary, Ruth Pyatt, has provided me with consistent fast and effective support, and Frances Sawtell our Membership Secretary has fielded many enquiries from prospective members, welcomed them to trial rehearsals and signed up plenty of enthusiastic new members – some on the evening of their first trial rehearsal. With eight new members this term, plus some returning members, our membership is now well over 150.

Vanessa Hall-Smith stepped up as our new Treasurer in 2024 and was duly elected to the Committee at last year's AGM: she will present her Financial Report in a moment. In 2025 independent examination of the accounts was generously carried out by one of our tenors, Jane McNeill, who has happily agreed to reprise the role this year.

Vanessa also took on the task of redrafting and updating our Constitution. This has been a very painstaking exercise and is now almost completed.

Our new Librarian Gill Andrews gathered up the reins from Chris Rose fast and capably, supported by Mary Crampsie as her second-in command, and Gill has been working most efficiently ordering music, for us and for our orchestras, and juggling the concomitant costs.

And Luke Henderson took over the crucial task of setting up the rehearsal spaces at the Roundhouse each week, helped by his rota of volunteers.

Vanessa Easlea stood down from the committee after organising our tour to Spain in 2024 so brilliantly. Tiz Blackwell took over the role and will be formally elected tonight, having attended committee meetings all year. More on the 2026 tour in a moment.

5. Trustees

We currently have three trustees: the Chair and Secretary are trustee's ex-officio, and our third trustee during 2024-25 was Tricia George who acts as an independent – ie non-Committee – trustee, as required by our constitution. She has recently decided to step down from this role, and Catherine Crowther has agreed to stand for election tonight to take her place. Our thanks go to Tricia – currently in Cape Town, so we'll thank her in person next week - for her dedicated service and doughty support, and to Catherine for bringing her depth of experience of ICS and her judgement to the role.

6. Volunteers

Besides committee members, the vast amount of legwork required to make our concerts run so smoothly relies on many diligent ICS volunteers: Sarah Castle, who led the Front of House team so efficiently throughout the year, and has now stood down, replaced by Kate Price and Paula Denton; Alan Rickett who coordinates with the staging providers, Alison Rice [who is also on the committee] and Jeffery Pike who produce and print our programmes including writing much of the copy, and Hazel Macmillan, soprano and brilliant graphic designer, who produces a suite of dramatic and intriguing graphics each year for use as programme covers and flyers, and for our socials and website. Our multi-talented Treasurer Vanessa also runs the bar when we sing at St Andrew's. Our concerts couldn't happen without their behind-the-scenes hard work.

7. Choral Scholars

At the start of the 2024-25 season, we appointed our first four Choral Scholars. Auditions were held over the summer and four scholars appointed: Alex Cooper [soprano], Meg Webb [alto], Roshan Patel [tenor], and Luke Muschialli [bass]. They provided support during our weekly rehearsals, sang solo lines to help us with our entries, and gave five short but sparkling recitals during the year. As mentioned earlier, Meg and Luke also performed solo roles at our summer concert. We wish them all well for their future musical careers.

We had plenty of talented applicants for the 2025-26 season and auditioned a number of candidates. The four appointed were Elisabeth Cullen [soprano], Isabel Benson [alto], Zeshaan Shain [tenor], and Sam Gray [bass], and we've extended their role this year to include running additional sectional rehearsals and leading vocal technique sessions.

8. Workshop

In January 2025 we held a singing workshop, working on Mozart's *Solemn Vespers*, at St Mary Islington. Having had to change the date late in the day, it was less well attended than hoped, but we learnt many lessons. These bore fruit last month, February 2026, when we held a workshop for over 100 singers – more than 30 from other choirs - here at the Roundhouse, notable for a fine performance of Fauré's *Requiem*, and too for the quantity of excellent cake provided.

9. Website

Early in 2025 we appointed a website designer – the versatile baritone Sam Pantcheff – and established that it would be more efficient to replace our current website than to upgrade it. Michael, Helen Brown, Hazel Macmillan and I worked together over several months, and our stylish new website was launched on 13 August 2025. This has enabled us to set up dedicated ICS email addresses which is a huge help with the copious admin involved in running the Society.

10. 2026 Tour

2025 was not a tour year – we tour every two years – and as noted above Vanessa Easlea stood down as our tour organiser, passing the tour baton seamlessly to Tiz Blackwell, who immediately started working with our tour company, One Stage. We identified Prague as our 2026 tour destination and agreed two splendid concert venues – a grand baroque church in the centre of Prague, and a newly restored riding school – think Spanish Riding School of Vienna – in Western Bohemia. I'm delighted to report that over 90 singers signed up before the year end and we will be setting off on May 1.

11. Conclusion

Vanessa, our Treasurer, will present the accounts next. Overall, with membership numbers high and well attended concerts – almost 370 tickets sold for our *Purcell and Mozart* concert in November 2025 - our financial position remains strong, for we have a good level of reserves which are efficiently invested. But it is not all plain sailing – available venues are increasingly expensive, and additional rehearsals, coaching, musicianship and repertoire talks, plus the support of our brilliant Choral Scholars are driving up costs.

Despite this we are determined to maintain ICS's position as one of the most accessible choral societies in London in terms of subscription costs. As part of this, next year we will introduce a 'real' concession rate, enabling students and others who would struggle with our current lower rate to become members. Rather than drive up our standard subscriptions we are now seeking donations alongside ticket bookings, and in August we will be enabling donations to be made alongside subscription renewals. We hope that those of us who feel able to pay more will support these initiatives.

We are already planning next year's programme and look forward to another ambitious and rewarding year of collaborative and creative music.

Kim Randall

Chair, Islington Choral Society

54 Harcombe Road London N16 0SA

3 March 2026

Income and Expenditure 1 August 2024 – 31 July 25

INCOME	Year ending 31.7.2025 £	Year ending 31.7.2024 £	Difference £	Notes
Membership subscriptions	26,535	23,367	3,168	1
Donations	3,910	2,320	1,590	
Gift aid	5,620	5,505	115	2
Tour Income	30,425	30,941	(516)	3
Advertising/sponsorship	1,000	0	1,000	4
Concerts 1,2 and 3	17,852	14,487	3,365	5
Miscellaneous	2,846	916	1,930	6
Total Income	88,188	77,536	10,652	
EXPENDITURE				
Musical Director and Assistant Musical Director	16,513	12,383	(4,130)	7
Rehearsal Venue Hire	8,343	6,342	(2,001)	8
Concert 1,2,3	34,388	29,689	(4,699)	9
Choral Scholarships	6,920	0	(6,920)	10
Music Hire	1,502	2,633	1,131	
Making Music subscription	574	471	(103)	
Tour expenses	0	60,875	60,875	11
Miscellaneous expenditure	929	807	(122)	12
Bank charges	111	160	49	13
Total Expenditure	69,280	113,360	44,080	14
NET SURPLUS/(DEFICIT)	18,908	(35,824)	54,732	

Notes to Income and Expenditure 1 August 2024 – 31 July 2025

1. Membership subscriptions are now requested from 1 August to fit with the financial year.
2. Gift aid is claimed for qualifying payments in the previous financial year.
3. Tour income and expenditure are now included in the main accounts which are prepared on a receipts and payments basis. While deposits were received in the 2024.5 financial year, the expenditure will take place during the 2025.6 financial year. See also note 11.
4. £1000 was received from the Elgar Society. This was treated as restricted income and used for the purpose for which it was given, namely in support of our performance of The Kingdom in April 25.
5. Concert income includes ticket sales for the July 24 concert received in September 2024, the November 24 and April 25 concerts (£14,879), bar and programme receipts (£2,370) and fees for the February 25 workshop (£603).
6. Miscellaneous income includes bank interest accrued on our main account, Money Markets account and BMM account ending 6194 (£1503)) Easy fundraising (£278) reimbursement for non-return of music (£138.24) contributions towards leaving and thank you gifts (£235) and contributions towards Choral Scholar recitals (£692).
7. Musical Director and Assistant Musical Director fees include concert fees, talks, choral scholar support and workshop fees.
8. Increase in venue costs partly attributable to additional use for choral scholars and talks.
9. Concert expenditure includes concert venues (£8,037), staging (£4,858), orchestra (£12,040), soloists (£7,900), programmes and concert bar (£1,045) and workshop costs (£508).
10. Choral scholarship expenditure includes scholarships (£6,000), recital fees (£800) and German language coaching (£120)
11. Tour expenses will be incurred during the 2025.6 financial year.
12. Miscellaneous expenditure includes drinks for choir social events (£179), reimbursement (£75) leaving/thank you gifts (£275) website (£250) piano cover (£50.25) Fund Filer (£99)
13. Bank charges main account (£66) and tour account (£45).
14. Taking away the tour income received during 2024.5 the choir ended the year with a deficit of £11,517.

FUNDS FLOW FOR THE YEAR 1st August 2024 – 31 July 2025

	Balance carried forward from 31 July 2025	Balance brought forward from 31 July 2024	Difference	Notes
Total	72,346	53,438		
Represented by				
HSBC Charitable A/C ending 5910	3,905	3,207	698	
HSBC BMM A/C ending 6194	6,948	19,118	(12,170)	
HSBC Money Markets ending 2243	30,000	30,000	0	15
HSBC BMM overseas tour ending 6186	0	0		16
HSBC Charitable overseas tour ending 5929	31,493	1,113	30,380	

Notes:

15. Money Markets account ending 2243 (incorrectly referred to as ending in 2245 in accounts for year ending 2024) remained invested during 2024.5 on a fixed term expiring June 2025. It was reinvested for a further term of 3 months in August 2005 and for a further term of 4 months in November 2005.

16. The Overseas Tour Accounts operate to manage the receipts and payments of the Choir's overseas tours and are kept separate from the ICS main accounts 5910 and 6194 The next tour in Prague will take place in May 2026. Payments were made into the tour account during the 2024.5 financial year as tour deposits. No expenditure was incurred during the 2024.5 financial year and will appear in the accounts for 2025.6.



**CHARITY COMMISSION
FOR ENGLAND AND WALES**

Independent examiner's report on the
accounts

Report to the trustees/
members of

Islington Choral Society

On accounts for the
year ended

31 July 2025

Charity
no (if
any)

1068263

Set out on pages

5-7

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 ~~07~~ / 2015

Responsibilities and
basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's
statement

I have completed my examination. I confirm that no material matters have come to my attention (~~other than that disclosed below~~*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

* Please delete the words in the brackets if they do not apply.

Islington Choral Society
Charity no. 1068263



Signed:

J. McNeill

Date:

15/4/26

Name:

ELIZABETH JANE MCNEILL

Relevant professional qualification(s) or body (if any):

UNREGISTERED (RETIRED) BARRISTER



Address:

10, STPAUL'S PLACE
LONDON N1 2QE

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

No matters of concern.



ISLINGTON CHORAL SOCIETY

England & Wales - Charity number 1068263

Accounts

Islington Choral Society Chair's report to Annual General Meeting for 2023-24

25 February 2025

1 Introduction

Good evening everyone, and welcome to our Annual General Meeting for the year ending in July 2024, our 51st. It's good to see so many members here, firstly to ensure that we're quorate, but more importantly as I hope it reflects the commitment so many have to the Society. Besides the business side of the AGM it's worth first remembering all our achievements during the year.

2 Concerts

We started the 2023-24 season without Michael Waldron, who took over as Interim Director of Music at Trinity College Cambridge for the Michaelmas term. Mercifully Laurence Williams, having left in July, stepped up as our Acting Director of Music for the term, with Ben Markovic as our new Assistant Musical Director.

They were immediately faced with the challenge of Mozart's *Great Mass in C minor K427*, which is scored for double chorus and has all the brilliance and complexity of the young Mozart. The choir rose to the challenge of singing eight parts and we gave a really enjoyable performance on St Cecilia's Day – 25 November – appropriately coupling the Mozart with Handel's *Ode on St Cecilia's Day*, accompanied by the Hertfordshire Chamber Orchestra and, wonderfully, a theorbo player.

We welcomed Michael back in January 2024 to rehearse Vaughan Williams' *Five Mystical Songs* and Duruflé's *Requiem*. It's an especially poignant setting of the Requiem Mass written between 1941-47 and originally a commission by the Vichy administration. Our concert took place in Holy Trinity Sloane Square, its atmospheric Arts and Crafts interior making the Duruflé especially dramatic. We were accompanied by the orchestra of the London Choral Sinfonia, who opened the concert with Vaughan Williams' *Five Variants of Dives and Lazarus*, and soloists Amy Lyddon and Samuel Pantcheff.

In the summer term we returned to LSO St Luke's, again with musicians from the orchestra of the London Choral Sinfonia, and tackled something more recent but equally moving – Karl Jenkins' *The Armed Man*. It rounded off a year of singing three very different works based on a traditional Mass setting: *The Armed Man* starts like many a 15th century Mass with the warning that 'the armed man shall be feared' but sets it against the Islamic Call To Prayer, widening out into settings of Hindu and secular texts before circling to a hopeful conclusion. We were privileged to hear the Call to Prayer recited by Sukhrob, who had fled Russia with his Ukrainian wife, and been hosted by one of our members.

And last term we returned to the ever-welcoming St Andrew Holborn for a performance of Haydn's *The Creation* with the Westminster Philharmonic Orchestra. It was not exactly a Christmas concert given the November date, but the optimism and sheer fun of Haydn's music framed within the neatly cropped story felt properly festive. Our soloists were Ellie Laugharne, Oliver Johnston, and - unable to keep away from ICS - Laurence Williams.

I should record that Ben Markovic left in December due to a clash with his studies, and Laurence has been our Acting Assistant Musical Director during the current term. He really is going to leave at the end of March.

3 2024 Tour

In May many of us joined the ICS 2024 tour to Spain. Vanessa Easlea, our tour manager, worked closely with the tour company OneStage, finding us a luxurious hotel in Segovia and ensuring everything went smoothly - coaches and outings, drinks reception and final dinner. Accompanied by James Orford on the organ, we performed Duruflé's *Requiem* in two ornate and atmospheric Spanish Gothic cathedrals, in Segovia and Valladolid, where the [admittedly post-Mass] audience numbered almost 700.

4 Committee

There have been several changes to the committee personnel this year and more will be formalised this evening. I'd like to thank all our committee, including our Secretary, Ruth Pyatt, who has provided consistent fast and effective support, and Frances Sawtell our Membership Secretary who has fielded



Islington Choral Society

dozens of enquiries from prospective members, welcomed them to trial rehearsals and signed up many enthusiastic new members – some on the evening of their first trial rehearsal. With eight new members this term our membership is now well over 150.

Other invaluable committee members include Alison Rice, who deals calmly with publicity and produces our lovely programmes; Helen Mills, who manages our website and social media strategy; and Roger Miles who tackles the challenges of fundraising and risk management. I'd also like to thank Alan Rickett who liaises with the staging provider – a nerve-racking job which he carries out as a non-committee volunteer.

Milton Bevan and Irene Weinreb have stood down from the committee. Both have contributed a great deal to ICS, most recently Irene's input, with Vanessa Hall-Smith, into redrafting our constitution.

At the last AGM it was announced that our Treasurer was standing down. Vanessa Hall-Smith generously agreed to take this on and will present her Financial Report in a moment. She's been attending committee meetings and is now standing to become a full member of the committee. One of our altos, Jane McNeill, has volunteered to conduct an independent examination of the accounts.

And finally Chris Rose, our indomitable Librarian, announced a year ago that she intended to stand down at this AGM, and we have been fortunate that not one but two enthusiastic volunteers offered to shadow her for this year – Gill Andrews and Mary Crampsie. You'll have seen them working alongside Chris handing out scores. I'm pleased to say that both of them have indicated that they're happy to become Librarians, and as Chris stands down from the committee Gill will be joining it. Chris has served singlehandedly for many years and I'd like to say thank you on behalf of the whole choir for all the stress and hard work that's allowed us to smoothly collect music [and remember the orchestra has to have music too] each term.

5 Trustees

The Chair and Secretary are customarily both trustees, and our third is Tricia George who acts as an independent – i.e. non-Committee – trustee, as required by our constitution. She has kindly agreed to continue in the role for another year.

6 Choral Scholars

Although not strictly a 2023-24 item, I wanted to record the start of our Choral Scholars initiative. After auditions held over summer 2024, we appointed our first four Choral Scholars: Alex Cooper [soprano], Meg Webb [alto], Roshan Patel [tenor], and Luke Muschialli [bass]. As well as providing a valuable opportunity for the scholars to gain experience, they are playing an active part in ICS rehearsals and concerts, helping us to tackle more ambitious works, and giving short recitals each term. We look forward to future benefits in raising the name and reputation of ICS in the community of aspirational young choral singers and potential members.

7 Tour 2026

I've mentioned last year's successful and enjoyable tour to Spain. We tour in alternative years, so sadly there's none this year, but we are already thinking of 2026. Vanessa Easlea deservedly intends to stand down as tour organiser, and Tiz Blackwell has agreed to take over her role. An introductory meeting with our contact at OneStage, the tour company, will take place next week. Repertoire and destination have not yet been discussed, but members will be notified as soon as details are finalised.

Vanessa will stand down from the committee later in the year and Tiz will join the committee. She cannot be here this evening so won't be formally elected tonight.

8 Conclusion

Vanessa our Treasurer will present the accounts in a few minutes, but with membership numbers high and well-attended concerts – almost 340 tickets sold for *The Creation* - our financial position remains strong, ensuring we retain the necessary future resilience. We are already planning next year's programme and look forward to another ambitious and rewarding year of collaborative and creative music.



Islington Choral Society

Islington Choral Society
Income and Expenditure
1 August 2023 – 31 July 2024

	Year ending 31.7.2024 £	Year ending 31.7.2023 Re-stated £	Difference £	Notes
INCOME				
Membership subscriptions	23,367	26,140	(2,273)	1
Donations	2,320	1,180	1,140	
Gift aid	5,505	0	5,505	2
Tour Income	30,941	27,820	3,121	3
Advertising/sponsorship	0	3,500	(3,500)	
Concert 1,2 and 3	14,487	24,434	(9,997)	4
Miscellaneous	916	424	492	5
Total Income	77,536	83,498	(5,962)	
EXPENDITURE				
Musical Director and Assistant Musical Director	12,383	7,887	(4,496)	6
Rehearsal Venue Hire	6,342	6,092	(250)	
Concert 1,2,3	29,689	30,399	710	
Music Hire	2,633	0	(2,633)	7
Making Music subscription	471	440	(31)	
Tour expenses	60,875	0	(60,875)	3
Miscellaneous expenditure	807	2,945	(2,138))	8
Bank charges	160	120	(40)	9
Total Expenditure	113,360	47,883	(65,477)	
NET SURPLUS/(DEFICIT)	(35,824)	35,615	(209)	

Islington Choral Society

Income and Expenditure

1 August 2023 – 31 July 2024

Notes to Income and Expenditure 1 August 2023 – 31 July 2024

1. Subscriptions amounting to £1,190 for 2023.4 were received in July 2023 and included in the 2022.3 accounts.
2. Gift aid for the 2022.3 year was received in February 2024 but mistakenly included in the accounts for 2022.3. The accounts for 2023.4 have been done on a receipts and payments basis, so the information shown for the 2022.3 accounts has been re-stated with Gift Aid included in the 2023.4 accounts. Accounts will be done on a receipts and payments basis going forward.
3. The 2022.3 accounts have been re-stated to show tour income and expenses which were not detailed in the 2022.3 accounts. The tour income and expenditure is kept separate from the main charitable income and expenditure – see also notes 12 and 13.
4. Ticket sales income for Concert 3 which took place in July 24 was received after year end and will be included in the accounts for 2024.5
5. Miscellaneous income includes reimbursement for failing to return borrowed scores (£194) bank interest (£301 in total - £96 from account ending 5910 and £205 from account ending 7823) and monies received via Easyfundraising (£421). See also note 10.
6. Musical Director and Assistant Musical Director fees include concert fees which were recorded as a concert expense in the 2022.3 accounts.
7. Music hire was included as a concert expense in the 2022.3 accounts but is recorded as a separate item in accounts for 2023.4
8. Miscellaneous expenditure includes drinks for choir social events (£413), leaving/thank you gifts (£131) and refunds (£263).
9. Bank charges for 2023.4 include a £100 penalty for closing account 7823 early. Bank charges for 2022.3 have been re-stated to show charges relating to the tour accounts.

ISLINGTON CHORAL SOCIETY

FUNDS FLOW FOR THE YEAR

1st August 2023 – 31 July 2024

	Balance carried forward 31 July 2024	Balance brought forward from 31 July 2023	Difference	Notes
	53,438	89,262	(35,824)	
Represented by				
HSBC Charitable A/C ending 5910	3,207	39,202	(35,955)	
HSBC BMM A/C ending 6194	19,118	8,837	10,731	10
HSBC Money Markets ending 7823	0	10,176	(10,176)	
HSBC Money Markets ending 2245	30,000	0	30,000	11
HSBC BMM overseas tour ending 6186	0	300	(300)	12
HSBC Charitable overseas tour ending 5929	1,113	30,747	(29,634)	13

Notes continuing from previous page:

10. HSBC Money Markets account ending 7823 was closed in the course of the year 2023.4. There was a penalty of £100 for early closure of the account. The balance of £10,076 was transferred to BMM account ending 6194. £205 interest was added to the account during the year and has been recorded as miscellaneous income – see note 5).

11. A new Money Markets account ending 2245 was opened with a deposit of £30,000 transferred from account ending 5910 for a fixed term of one year expiring in June 2025.

12. The Overseas Tour Accounts operate to cover the income and expenses of the Choir's overseas tours. These usually occur every two years although the 2024 tour was the first since 2018 due to the pandemic. In May 2024 the tour took place in Segovia in Spain and the fees paid by members covered hotel and other incidental expenses eg coaches and visits, together with a small surplus from the 2018 tour. The balance of £300 remaining in account ending 6186 at the end of the 2022.3 financial year was transferred to account ending 5929 together with £4 interest.

13. The balance of £1,113 in account ending 5929 will be used towards the costs of the next tour.



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Islington Choral Society

**On accounts for the year
ended**

31 July 2024

**Charity no
(if any)**

1068263

Set out on pages

2

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/07/2024.

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which give me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached..

Signed:

Date:

18/05/2025

Name:

Elizabeth Jane McNeill

**Relevant professional
qualification(s) or body
(if any):**

n/a

Address:

10 St Paul's Place

London N1 2QE

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

None

ISLINGTON CHORAL SOCIETY

England & Wales - Charity number 1068263

Accounts

ISLINGTON CHORAL SOCIETY

AGM: Tuesday 20 February 2024, at 7pm, Highbury Roundhouse

Chair's report

This has been a year of strong growth for the Islington Choral Society, leading to a consolidation of the membership numbers and several memorable performances.

First came Handel's 'Messiah' on 26 November 2022, performed at the ever-welcoming St Andrew Holborn, featuring the Hertfordshire Chamber Orchestra as our regular accompanists and a line-up of young soloists, all of them surely on the road to international fame.

On this occasion, Michael Waldron, our Musical Director, mixed the choir members up so that no two voices were standing together. This divided the choir into those who felt exposed and unsupported and those who knew the music well-enough to sing with confidence. Michael felt that the performance was improved because we avoided that split-second delay that occurs when members of the choir wait for somebody else to sing before joining in. In any event, the choir pulled out the stops when we needed to, and the final Amen sounded great, especially when the organ came in at the end – 'a cheap trick', said Michael, but an effective one.

Next came another really big work – Mendelssohn's 'Elijah' – sung on Sunday April 2, 2023, in a new venue for us, London's prestigious Cadogan Hall. Despite its size, we managed to fill the hall, not just with friends and family, but with people who regularly attend concerts at this venue because of its reputation for quality performances.

We did not disappoint them. Singing with the Hertfordshire Chamber Orchestra and with professional soloists always lifts our performance and on this occasion, our accompanist at rehearsals, Laurence Williams, raised the quality even further through his dramatic performance of the part of Elijah – interacting physically as well as vocally with the choir, especially when the prophets of the god Baal demand that their God 'hear and answer' their prayers and Elijah mocks them saying 'perhaps he is asleep – call louder!' before praying to his God who duly delivers the rain that breaks the drought.

Rain featured again in our concert at St Andrew Holborn on 24 June 2023. We called this 'Sunshine after Rain' as both are reference to the world's recovery from the consequences of the Covid pandemic and to the main piece in the concert, 'Captain Noah and his Floating Zoo', by Joseph Horowitz. We performed this entertaining piece along with lighter music for mid-summer evening, Bob Chilcott's jazz inflected 'Songs and Cries of London' and George Shearing's 'Songs and Sonnets of Shakespeare'.

We concluded our celebratory Golden Jubilee year with a November concert featuring Handel's timely 'Ode for St Cecilia's Day' (her feast day being 22 November; our concert took place on 25 November 2023), followed by Mozart's magnificent 'Great Mass in C minor', K427. Having said goodbye to Laurence Williams at the end of the summer term as he moved on to other musical challenges, we welcomed him back again in a new temporary role, as our Acting Musical Director, while our regular Director, Michael Waldron, took up the irresistible opportunity to serve as Interim Director of Music at Trinity College, Cambridge for a term.

We also welcomed Ben Markovic as our new Accompanist and Assistant Director. Ben joined us in September, a matter of weeks after graduating with a degree in Music from Queens' College,

Cambridge, where he was Senior Organ Scholar, and we were very pleased to be able to offer this post to Ben as he takes his first steps in what we are sure will be a stellar musical career.

The Mozart Mass, deceptively simple to start with, becomes progressively more challenging in the long and complex fugal movements where it is easy to find oneself lost in the maze of Mozart's inventive counterpoint but, challenged by Laurence to sing with commitment, the choir triumphed in the concert, inspired by the virtuosic performance of our soloists, one of whom was sight reading a piece he had never sung before, and by the Hertfordshire Chamber Orchestra, augmented by an outstanding theorbo player.

The choir continues to welcome new members: no week goes by without at least one new voice, come to try us out before committing to joining us permanently. We have welcomed eight new members already this term, bringing the total membership to 144. Overall, with membership numbers remaining steady and concerts being well supported, our financial position remains strong, ensuring that we can retain future resilience and afford the kind of repertoire and venue that we aspire to.

Having said that, we face a number of challenges if we are to continue performing three concerts a year and to tackle some of the larger-scale pieces in the choral repertoire in leading London venues with musicians and accompanists of the highest quality.

Challenge number one is to recruit new committee members. I am stepping down as Chair after a year in the role. Post Covid, I was able to work from home in London and so had rejoined the choir, but working permanently from home is no longer an option and I now have to be back in my office in Aberystwyth from Monday to Thursday. I am more grateful than I can possibly say to Kim Randall for agreeing to take on the role – we will work together over the next 3.5 weeks to organise the 16 March concert at Holy Trinity, Sloane Street.

Being Chair has given me an insight into just how much the committee does behind the scenes to deliver three concerts a year. There is a strong team for a future Chair to rely upon, but we need to recruit a new committee member immediately to perform the vital role of Treasurer, and we need somebody to shadow Chris Rose and take over as Choir Librarian a year hence.

Please do consider whether you can take on either of these roles; there is much satisfaction to be gained from working as part of the committee team. Being involved in concert admin is interesting and varied work and could enhance your CV – it might even be possible for you to undertake one of these roles as pro bono work with your employer's approval, or to as part of an employee volunteering scheme.

I will end by thanking Savills the estate agent for their very generous sponsorship of our concerts during our fiftieth anniversary year. That sponsorship is hugely appreciated because it enables us to balance the books financially and to offer discounted membership to younger members of the choir, as well as hire top quality soloists and musicians to accompany our concerts.

I hope you all enjoy the forthcoming choir tour of Segovia and Valladolid, and that in all your future performances, you grow ever more accomplished.

ISLINGTON CHORAL SOCIETY
Income and Expenditure for
1 August 2022 to 31 July 2023.

Year ending 31 July 2023	Prior year	Difference
£	£	£

INCOME

Membership subscriptions	26,140	21,770	4,370
Members' Donations	1,180	1,760	(580)
Gift Aid (received post YE)	5,505.48	5,342.96	162.52
Total Membership Income	32,825.48	28,872.96	3,952.52
Advertising/Sponsorship	3,500	0	3,500
Concert income			
Concert 1	8,361	6,981.58	
Concert 2	10,785	5,360.73	
Concert 3	5,288	7,119.60	
Total Concert income	24,434	19,461.91	4,972.09
Miscellaneous	423.63	403.95	19.68
Total Income	61,183.11	48,738.82	12,444.29

EXPENDITURE

Rehearsals			
Conductor	4,542	4,500	42
Accompanist	3,345	3,950	(605)
Rehearsal venue hire	6,092	5,990	102
Concert expenditure			
Concert 1	8,246	8,800.66	
Concert 2	16,410.60	8,152.27	
Concert 3	5,742	8,409.24	
Total Concert expenditure	30,398.60	25,362.17	5,036.43
Other expenditure			
Bank charges	60	0	60
Making Music subs & insurance	440	183	257
Music purchase	0	0	0
Miscellaneous expenditure	2,944.72	0	2,944.72
Total Other expenditure	3,444.72	183	3,261.72
Total Expenses	47,822.32	39,985.17	7,837.15
NET SURPLUS/(DEFICIT)	13,360.79	8,753.65	4,607.14

NOTES:

INCOME

- Membership Subscriptions includes 7 payments of £170 on 31 July for forthcoming year 23/24.
- Miscellaneous Income accounted for as follows:
 - *Easy Fundraising / Amazon Smile charity shopping scheme contributions (£397.23)*
 - *Payment received for replacement scores (£26.40)*

EXPENDITURE

- Conductor/Accompanist costs exclude Concerts & Concert/Orchestral Dress Rehearsals accounted for within overall Concert Expenditure Totals)
- All Music Purchase/Hire costs accounted for within overall Concert Totals
- Miscellaneous Expenses accounted for as follows:
 - *Concert Folders (£483.00)*
 - *Yamaha Keyboard (£1,115)*
 - *Piano Wheels (£269)*
 - *Conductor Podium (£357.84)*
 - *Music Stand (£151)*
 - *Leaving Gifts (£387.01)*
 - *Refreshments for Xmas Drinks (£109.97)*
 - *Music Printing Costs for official Highbury Roundhouse Opening performance (£71.90)*

ISLINGTON CHORAL SOCIETY

OVERVIEW FOR YEAR

1st August 2022 – 31 July 2023

ASSETS: FUNDS FLOW FOR THE YEAR

Balance b/f from prior year	43,178.09	as of 31 July 2022
<i>Represented by</i>		
<i>HSBC account ending 5910</i>	<i>24,227.58</i>	<i>as of 31 July 2022</i>
<i>HSBC account ending 6194</i>	<i>8,775.03</i>	<i>as of 31 July 2022</i>
<i>HSBC Money Market account ending 7823</i>	<i>10,175.48</i>	<i>as of 31 July 2022</i>
Balance at close of current year	£58,215.41	as of 31 July 2023
Represented by		
HSBC account ending 5910	£39,202.45	as of 31 July 2023
HSBC account ending 6194	£ 8,837.48	as of 31 July 2023
HSBC Money Market account ending 7823	£10,175.48	as of 31 July 2023

NB.

Gift Aid on all nominated Subs/Donations over this period totalling £5505.48 received after year end

3 x items in Accounts represented by Accruals from previous year:

- <i>Publicity, Printing & Postage for July 2022 Concert (3)</i>	<i>£91.00</i>	<i>BP</i>
- <i>Staging Costs for Concert (1) 2022</i>	<i>£948.50</i>	<i>BP</i>
- <i>Receipts from July 2022 Concert Programme Sales</i>	<i>£197.00</i>	<i>CR</i>

Overseas Tours Accounts

Balance at close of current year	£31,046.93	
<i>Represented by</i>		
HSBC account ending 6186	£ 299.85	<i>as of 31 July 2023 (£ 298.15 PY)</i>
HSBC account ending 5929	£30,747.08	<i>as of 31 July 2023 (£2,957.08 PY)</i>



Section A Independent Examiner's Report

Report to the trustees/ members of

Charity Name ISLINGTON CHORAL SOCIETY.

On accounts for the year ended

31 JULY 2023 Charity no (if any) 1068263

Set out on pages

3. (remember to include the page numbers of additional sheets.)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 July 2023

Responsibilities and basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
• the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

* Please delete the words in the brackets if they do not apply.

Signed: [Signature]

Date: 22/4/24

Name: PAULA DENTON.

Relevant professional qualification(s) or body (if any):

NA.

Address:

23, ST. PETER'S STREET, LONDON, N1, 8JP.

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

NONE

ISLINGTON CHORAL SOCIETY

England & Wales - Charity number 1068263

Accounts

2021-22 AGM – Chairman's Report

Good evening everybody and welcome to our Annual General Meeting for the year ending in July 2022, our first AGM in our new home at the Highbury Roundhouse.

Overview

This was our first full year back after Covid and I want to begin by celebrating. It is tremendous to be back together again in person, rehearsing, performing and enjoying each other's company.

We didn't know during Covid quite how things would be when we re-started physical meetings. We could not be certain about numbers, and this carried through into uncertainties about venues and repertoire.

Yet here we are, back at full strength, membership numbers rising, singing familiar and new pieces and giving some of our best concerts. A capacity to return and re-form where we left off underlines the enduring character and strength of the choir in this, our fiftieth year.

2021-22 Concerts

Our concerts last year spanned a wide genre, from well-known to wholly novel. We began at St Andrews Holborn with an old favourite, Benjamin Britten's *St Nicholas*, to mark Christmas 2021.

This was followed at Easter with *Songs of Gratitude*, featuring Handel, Purcell and Bach, which took place during the second peak of Covid. There were many last minute cancellations from singers, pinging and we finished up with just 53 singers, the fewest for many years. However, the choir rose to the occasion and produced a wonderful performance.

We ended the year in June with a performance of Todd's *Mass in Blue* which, with its novelty, challenge and sheer joyful newness marked a new milestone in our performances. Our June concert also marked the first time we have performed at LSO St Lukes, and our first concert in the Borough of Islington for many years. I would like to record our thanks and

appreciation to Michael and Laurence for their guidance and enthusiasm in leading us through an eventful and very successful year.

Financial Report

Turning to the financial position of the choir, Katie Halling has kindly taken over as our new treasurer.

Overall, with membership numbers increasing more quickly than imagined and concerts being exceptionally well-attended (three sell outs), our financial position remains strong, ensuring we retain future resilience. The Committee is confident that this will enable us to hold membership fees unchanged in the coming year.

Committee

I will report on developments in Committee membership in a moment. I want to begin, however, by saying that after much thought I have decided that the perfect time to pass on the the Chairmanship is this July, at the end of this choir year.

As Chairman, above all, I have enjoyed getting to know so many people, all of us coming together to support one another and share our enjoyment of singing. It has given me a great deal, as well as offering me many learning opportunities.

Now, with our amazing musical team of Michael Waldron and Lawrence Williams firmly in place, Covid more or less behind us and, finally our new rehearsal venue up and running I feel it is time to hand on the baton. I certainly intend to stay part of the choir and will do whatever I can to help the new team.

In this context, I am delighted that Christopher Catling has agreed to take over from me as Chairman.

At the end of this choir year, Sarah Matthias our long-standing Membership Secretary and Anna Markham, the choir's long-standing Secretary have also decided to stand down from the Committee. Sarah and Anna, together with our librarian, Chris Rose, have been on the Committee for the whole of my time as Chairman

The four of us have been through thick and thin together, forming a central core of responsibility for the committee and the choir. I cannot

overstate my gratitude to Sarah, Anna and Chris for all their support, work and friendship over the years.

All other members of the Committee are willing to stand again. In addition, Milton Bevan, Liz Stock, Kym Randall have agreed to stand for election to the Committee. We look forward to welcoming them and to their input and support in running the choir.

Bryan Stevens who has acted as our independent Trustee for many years has decided to stand down at the AGM. Bryan has been a wonderful Trustee and I am grateful to him for his suggestions and support over the years. I am happy to say that Tricia George has agreed to stand as Independent Trustee at today's meeting.

In this, my last AGM, I want to express my thanks to everyone who helped me during my time as Chairman. I am personally grateful to all of you for your support and energy.

Looking Ahead

Looking ahead, it is encouraging to see that our membership, currently 150, has bounced back so strongly. After literally years of delay, our recent move to the Roundhouse gives us a more suitable rehearsal space which accommodates us more comfortably.

And coming up is our 50th anniversary concert at Cadogan Hall when we will be celebrating choral music with the epic, Elijah. Ticket sales so far suggest a possible record audience and I am sure it will be a wonderful occasion.

ICS has been known as the friendliest choir in London. The value of us coming together, week in, week out, year in, year out, decades in decades out for some of us, being together focusing on beautiful music and holding such joyful concerts is such a positive force for the world and it has been a pleasure to play a part in it.

ISLINGTON CHORAL SOCIETY

Income and Expenditure for 1 August 2021 to 31 July 2022

	Year Ending 31 July 2022 £	Prior year £	Difference
<u>INCOME</u>			
Membership subscriptions	21,770.00	1,533.89	20,236.11
Members' Donations	1,760.00	0.00	0.00
Gift Aid (received after year end)	5,342.96	0.00	5,342.96
Total Membership Income	28,872.96	1,533.89	25,579.07
Concert income			
Concert 1	6,981.58	0.00	6,981.58
Concert 2	5,360.73	0.00	5,360.73
Concert 3	7,119.60	0.00	7,119.60
	19,461.91	0.00	19,461.91
Miscellaneous	403.95	160.49	243.46
TOTAL INCOME	48,738.82	1,694.38	45,284.44
<u>EXPENDITURE</u>			
<u>Rehearsals</u>			
Conductor	4,500.00	5,820.00	(1,320.00)
Accompanist	3,950.00	3,300.00	650.00
Rehearsal venue hire	5,990.00	0.00	5,990.00
	14,440.00	9,120.00	5,320.00
<u>Concert expenses</u>			
Concert 1	8,800.66	0.00	8,800.66
Concert 2	8,152.27	0.00	8,152.27
Concert 3	8,409.24	0.00	8,409.24
	25,362.17	0.00	25,362.17
<u>Other expenditure</u>			
Bank charges	0.00	0.00	0.00
Making Music membership and insurance	183.00	434.00	(251.00)
Music purchase	0.00	674.63	(674.63)
Miscellaneous expenditure	0.00	94.60	(94.60)
	183.00	1,203.23	(1,020.23)
TOTAL EXPENDITURE	39,985.17	10,323.23	29,661.94
SURPLUS FOR THE YEAR	8,753.65	(8,789.34)	17,542.99

ASSETS: FUNDS FLOW FOR THE YEAR

Balance b/f from prior year	45,683.00
Surplus for current year	8,753.65
	54,436.65

REPRESENTED BY:

Money Market Account	10,175.48
Money Manager Account HSBC	8,775.03
Current Account HSBC as at 31 July 2022	24,227.58
Petty cash balance	0.00

Add Gift Aid received on 28/09/2022 5,342.96

Add ticket sales for Concert 3 received on
31 August 2022 6,913.75

Add programme sales for concert 3 197.00

Less payments shown in accounts for
21/22 but paid in 22/23 **1,039.50**

54,417.00

Overseas Tour Accounts

HSBC account ending 6186	298.15
HSBC account ending 5929	2,957.08
	3,255.23



Section A Independent Examiner's Report

Report to the trustees/ members of

Charity Name ISLINGTON CHORAL SOCIETY.

On accounts for the year ended

31 JULY 2022

Charity no (if any) 1068263

Set out on pages

2. remember to include the page numbers of additional sheets.

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended DD / MM / YYYY.

Responsibilities and basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

Independent examiner's statement

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

* Please delete the words in the brackets if they do not apply.

Signed:

[Signature]

Date:

31/23.

Name:

PAULA DENTON.

Relevant professional qualification(s) or body (if any):

N/A.

Address:

23, ST. PETER'S STREET, LONDON, N1 8JP.

Section B

Disclosure

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

NONE.